

Southeast Louisiana, I am proud of the role that my State played on D-day. In New Orleans, Andrew Jackson Higgins designed the LCVs, or the Higgins boats, that were used extensively in World War II for amphibious landings. Higgins and the 30,000 Louisiana workers of Higgins Industries built and tested the Higgins boats in Southeast Louisiana during the war.

The Higgins boat was crucial to the success of D-day. According to General Eisenhower, the Allies would not have been able to land on an open beach without the Higgins boat. General Eisenhower claimed that Higgins was the man who won the war for us.

Louisiana is also home to many of the brave men and women who fought and won in World War II. J.J. Witmeyer, who lives in the New Orleans suburb of Hanrahan, participated in the D-day invasion. Mr. Witmeyer served as an infantry soldier and landed on Utah Beach. Mr. Witmeyer describes his experience of landing at Normandy on Higgins boats like this: "When the ramp went down, you were going through the gates of hell . . . you didn't know how deep the water was, where the beach was and they were firing at you."

Mr. Witmeyer escaped injury that day but was later wounded twice. He won a battlefield commission as a captain, served as an acting military governor in Dortmund, Germany, and as a commandant of two camps for displaced war victims in Czechoslovakia.

It is because of the courage and sacrifice of soldiers like J.J. Witmeyer and the ingenuity and dedication of individuals like Andrew Higgins that we were successful on June 6, 1944, and went on to win the war.

The brave men and women of our Nation's Greatest Generation displayed tremendous heroism, dedication, and strength and forever changed the course of history. General Dwight D. Eisenhower said we would "accept nothing less than full victory," and our troops did just that.

Our success did not come without significant losses, however. American forces suffered over 3,300 soldiers killed in action and an additional 3,000 soldiers suffered injury.

Mr. Speaker, the courage and sacrifice displayed by the Allied forces on June 6, 1944, should never be forgotten, and we should always remember D-day and honor the men and women who fought and persevered for the price of freedom. D-day will forever be an important part of U.S. history, and the day deserves to be recognized. The Members of the Armed Forces who participated in the invasion are true American heroes. That is why I introduced House Resolution 1235 calling on Congress to support the designation of a national D-day Remembrance Day.

Mr. Speaker, I urge my colleagues to recognize and honor the veterans who served on D-day and join me in thanking them for their spirit, courage, and sacrifice. I also urge my colleagues to

join me in paying tribute to the National World War II Museum in New Orleans for sharing their stories with future generations. For so many years, the Greatest Generation was reluctant to share their stories, and fortunately for all of us, as time went on, more and more have been willing to open up and give that testimony; and we are so honored to have much of that testimony collected at the National World War II Museum for future generations to share.

By passing House Resolution 1235, we honor D-day. More importantly, we honor the men and women of the Greatest Generation who made June 6, 1944, one of the most important days in our Nation's history, a day that all men can be proud of, a day that all Americans should never forget.

Mr. Speaker, I yield back the balance of my time.

GENERAL LEAVE

Ms. CORRINE BROWN of Florida. Mr. Speaker, I ask unanimous consent that all Members have 5 legislative days in which to revise and extend their remarks and include any extraneous material on House Resolution 1235.

The SPEAKER pro tempore. Is there objection to the request of the gentleman from Florida?

There was no objection.

Mr. GOODE. Mr. Speaker, I rise today in support of H. Res. 1235, a resolution to designate National D-Day Remembrance Day and recognize the spirit, courage, and sacrifice of the men and women who fought and won World War II. One of modern history's defining events, D-day was the climactic engagement of the Second World War. On June 6, 1944, an Allied Expeditionary Force representing twelve nations launched more than 5,000 boats and ships, 11,000 aircraft, 28,000 aerial sorties, and landed 150,000 ground troops. Among those troops were more than 30 soldiers from Bedford, Virginia, a small, rural community which experienced the highest per capita loss rate of any community in the United States on D-day. For this reason, Bedford is the home to the National D-Day Memorial, which was dedicated by President Bush on June 6, 2001. The National D-Day Memorial exists in tribute to the valor, fidelity, and sacrifice of the Allied Forces on D-day. The Memorial preserves the lessons and legacy of that fateful day and reminds all who enter it of the heavy price that heartland communities have paid, and still pay, for freedom.

I urge all members to support H. Res. 1235 and honor the great sacrifice of our veterans who served on D-day and in all the other conflicts that preserved American freedom throughout our history.

Ms. CORRINE BROWN of Florida. Mr. Speaker, I urge my colleagues to unanimously support House Resolution 1235.

I have no further requests for time, and I yield back the balance of my time.

The SPEAKER pro tempore. The question is on the motion offered by the gentleman from Florida (Ms. CORRINE BROWN) that the House suspend the rules and agree to the resolution, H. Res. 1235.

The question was taken.

The SPEAKER pro tempore. In the opinion of the Chair, two-thirds being in the affirmative, the ayes have it.

Ms. CORRINE BROWN of Florida. Mr. Speaker, on that I demand the yeas and nays.

The yeas and nays were ordered.

The SPEAKER pro tempore. Pursuant to clause 8 of rule XX and the Chair's prior announcement, further proceedings on this motion will be postponed.

PROCEDURE FOR CONSIDERATION OF RESOLUTION RAISING A QUESTION OF THE PRIVILEGES OF THE HOUSE IF OFFERED TODAY

Ms. CORRINE BROWN of Florida. Mr. Speaker, I ask unanimous consent that if the gentleman from Ohio (Mr. KUCINICH) offers a resolution as a question of the privileges of the House at any time on the legislative day of June 10, 2008—

(1) the previous question shall be considered as ordered thereon without intervening motion except one motion to refer; and

(2) the Speaker may postpone further proceedings on such a vote on a motion to refer as though under clause 8(a)(1)(A) of rule XX.

The SPEAKER pro tempore. Is there objection to the request of the gentleman from Florida?

There was no objection.

TO AWARD POSTHUMOUSLY A CONGRESSIONAL GOLD MEDAL TO CONSTANTINO BRUMIDI

Mr. ACKERMAN. Mr. Speaker, I move to suspend the rules and pass the Senate bill (S. 254) to award posthumously a Congressional gold medal to Constantino Brumidi.

The Clerk read the title of the Senate bill.

The text of the Senate bill is as follows:

S. 254

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

SECTION 1. FINDINGS.

Congress finds the following:

(1) On July 26, 1805, Constantino Brumidi was born in Rome, Italy of an Italian mother and a Greek father who inspired him with a love of liberty.

(2) While Constantino Brumidi's Greek ancestry stirred his passion for liberty and citizenship, his Italian heritage provided the art styles of the Renaissance and the Baroque which influenced the artwork of the United States Capitol.

(3) Constantino Brumidi became a citizen of the United States as soon as he was able, embracing its history, values, and ideals.

(4) Beginning in 1855, Constantino Brumidi designed and decorated 1 House and 5 Senate committee rooms in the Capitol, as well as the Senate Reception Room, the Office of the Vice President, and, most notably, the President's Room, which represents Brumidi's supreme effort "to make beautiful the Capitol" of the United States.

(5) In 1865, Constantino Brumidi completed in just 11 months his masterpiece, "The Apotheosis of Washington", in the eye of the Capitol dome.

(6) In 1871, Constantino Brumidi created the first tribute to an African American in the Capitol when he placed the figure of Crispus Attacks at the center of his fresco of the Boston Massacre.

(7) In 1878, Constantino Brumidi, at the age of 72 and in poor health, began work on the Rotunda frieze, which chronicles the history of America.

(8) On February 19, 1880, Constantino Brumidi died at the age of 74, four and a half months after slipping and nearly falling from a scaffold while working on the Rotunda frieze.

(9) Constantino Brumidi, proud of his artistic accomplishments and devoted to his adopted country, said, "My one ambition and my daily prayer is that I may live long enough to make beautiful the Capitol of the one country on earth in which there is liberty."

(10) Constantino Brumidi's life and work exemplify the lives of millions of immigrants who came to pursue the American dream.

SEC. 2. CONGRESSIONAL GOLD MEDAL.

(a) PRESENTATION AUTHORIZED.—

(1) IN GENERAL.—The Speaker of the House of Representatives and the President Pro Tempore of the Senate shall make appropriate arrangements for the posthumous presentation, on behalf of Congress, of a gold medal of appropriate design to Constantino Brumidi, in recognition of his contributions to the Nation.

(2) DISPLAY OF MEDAL IN CAPITOL VISITOR CENTER.—The Architect of the Capitol shall arrange for the gold medal presented under this subsection to be displayed in the Capitol Visitor Center, as part of an exhibit honoring Constantino Brumidi.

(b) DESIGN AND STRIKING.—For purposes of the presentation referred to in subsection (a), the Secretary of the Treasury (referred to in this Act as the "Secretary") shall strike a gold medal with suitable emblems, devices, and inscriptions to be determined by the Secretary.

SEC. 3. DUPLICATE MEDALS.

The Secretary may strike and sell duplicates in bronze of the gold medal struck pursuant to section 2 under such regulations as the Secretary may prescribe, at a price sufficient to cover the cost thereof, including labor, materials, dies, use of machinery, and overhead expenses, and the cost of the gold medal.

SEC. 4. STATUS OF MEDALS.

(a) NATIONAL MEDALS.—The medals struck under this Act are national medals for purposes of chapter 51 of title 31, United States Code.

(b) NUMISMATIC ITEMS.—For purposes of section 5134 of title 31, United States Code, all medals struck under this Act shall be considered to be numismatic items.

SEC. 5. AUTHORITY TO USE FUND AMOUNTS; PROCEEDS OF SALE.

(a) AUTHORITY TO USE FUND AMOUNTS.—There is authorized to be charged against the United States Mint Public Enterprise Fund, such amounts as may be necessary to pay for the costs of the medals struck pursuant to this Act.

(b) PROCEEDS OF SALE.—Amounts received from the sale of duplicate bronze medals authorized under section 3 shall be deposited into the United States Mint Public Enterprise Fund.

The SPEAKER pro tempore. Pursuant to the rule, the gentleman from New York (Mr. ACKERMAN) and the gentlewoman from West Virginia (Mrs. CAPITO) each will control 20 minutes.

The Chair recognizes the gentleman from New York.

GENERAL LEAVE

Mr. ACKERMAN. Mr. Speaker, I ask unanimous consent that all Members have 5 legislative days within which to revise and extend their remarks on this legislation and to insert extraneous material thereon.

The SPEAKER pro tempore. Is there objection to the request of the gentleman from New York?

There was no objection.

Mr. ACKERMAN. Mr. Speaker, I yield myself such time as I may consume.

Mr. Speaker, I rise in strong support of S. 254 which would posthumously award the Congressional Gold Medal to Constantino Brumidi and would authorize the striking of duplicate medals for sale to the public.

Mr. Speaker, for those of us who work here in the Capitol, we are very fortunate to be surrounded by Constantino Brumidi's genius every day. Brumidi's awesome, inspiring murals and frescos are remarkable as they are ubiquitous. Constantino Brumidi's works can be found in three Senate Appropriations Committee rooms, the House Appropriations Committee room, the Senate Democratic Policy Committee room, the Brumidi corridors, the Senate reception area, the Office of the Vice President and, of course, the Rotunda. Like his masterful works throughout the Capitol, Constantino Brumidi's story is uniquely American.

Brumidi was born in Rome in 1805 to an Italian mother and a Greek father. His artistic ability was cultivated at an early age. In his early years, he was commissioned to paint frescos and murals in various Roman palaces. And then in 1849, as did so many of our ancestors, Brumidi, who was already an established artist in Italy and who spent 3 years working for Pope Gregory XVI in the Vatican, migrated to the United States and began a new life in New York City. There he proudly became a naturalized American citizen in 1852.

It was on a return trip from Mexico that Constantino Brumidi first saw the U.S. Capitol. It was a fortuitous twist of fate: at a time when Congress and President Franklin Pierce were preparing to expand the Capitol, a word-class Italian American artist, who just happened to be passing through Washington, inspired by both the freedoms and liberties represented by the seat of Congress and the vast open spaces in the Capitol that seemed to invite frescos and murals, offered his services to Quartermaster General Montgomery C. Meigs. Wisely, Meigs commissioned Brumidi to become the artist of the Capitol.

Brumidi's first work was in the Agricultural Committee room. This masterpiece received such favorable attention that he was given a raise and tasked with painting other larger works culminating with the works in the Capitol Rotunda.

□ 1530

There is no work in the Capitol more impressive or more renowned than "The Apotheosis of Washington." Brumidi completed the fresco in 11 months at the end of the Civil War, soon after the new dome was completed. This absolutely stunning work soars 180 feet above the Rotunda floor. To compensate for the distance from the floor to the ceiling, Brumidi, who spent years mastering depth and scale, painted 15-foot tall figures so that the work could be appreciated from the Rotunda floor.

Another Brumidi masterpiece, "The Frieze of American History," appears just underneath the dome and spans the entire 360 degrees of the Capitol Rotunda. The frieze, which initially looks to be carved or sculpted, as all who view it believe it to be three dimensional, was, in actuality, meticulously painted with the use of scaffolding. While Brumidi first sketched a design of the frieze in 1859, Congress did not authorize work to begin on this piece until 18 years later, in 1877.

The work masterfully displays America's history, beginning with the landing of Christopher Columbus and continuing to the discovery of gold in California. While many visitors to the Capitol have seen Brumidi's genius in the frieze over the years, they may not realize that he nearly lost his life while painting it. While working on a figure of William Penn, 76-year-old Brumidi fell from the scaffolding, but saved himself by clinging to the rung of a ladder for 15 long minutes before he was rescued. While he subsequently ascended the scaffolding once more to continue his work, he died a few months later in 1880. It took two additional artists and 73 years to finish the masterpiece that Constantino Brumidi first began.

Mr. Speaker, Constantino Brumidi's service to the Capitol, and our country, span the administration of six, six Presidents: Franklin Pierce, James Buchanan, Abraham Lincoln, Andrew Johnson, Ulysses S. Grant, Rutherford B. Hayes. On and on, Brumidi worked. All of us here in the Capitol that have the privilege of working in this living museum, as well as the millions of visitors that tour our building each year, who admire and relish Brumidi's works, but precious few know the story of the artist of the Capitol.

In addition to awarding Constantino Brumidi with the Congressional Gold Medal, S. 254 directs the Architect of the Capitol to display the gold medal as an exhibition in the new visitor's center dedicated to Brumidi's life and work. I believe such an exhibit is long past due and would be to the benefit of future generations of Americans who come to see the Capitol and admire the brilliant works of Constantino Brumidi, reminding us yet again that we are a Nation built by immigrants.

Mr. Speaker, Constantino Brumidi was a great son of Italy and a great American. His achievements are a

great source of pride for Italian Americans, and S. 254 would bestow Brumidi, and the Italian American community, with the recognition the artist's great contributions so rightly deserve.

Special thanks are due to Representative BILL PASCRELL from New Jersey, the main sponsor of this bill that we have before us in the House today.

And I'd like to acknowledge the hard work and dedication of somebody who visits us here in the gallery today, Mr. Speaker, Joseph Grano, who's the president of the Constantino Brumidi Society, for his long and tireless efforts on this behalf.

Mr. Speaker, this is a great day for those who love fine art, creativity, American history, and who appreciate the contributions of Italian American immigrants and all immigrants for the culture and history of our country.

I reserve the balance of my time.

Mrs. CAPITO. Mr. Speaker, I rise in support of S. 254, a bill to award a Congressional Gold Medal honoring the great artistic work of Constantino Brumidi on this great Capitol building. The bill was introduced by Senator ENZI and has 99 cosponsors in the Senate, and in the House, a companion bill was introduced by our colleague, Mr. PASCRELL, which has 307 cosponsors.

As we've heard much of Mr. Brumidi's history, he created artworks in the House of Representatives Chamber, many committee rooms, the President's Room, the Senate Chamber, and throughout the corridors of the Capitol. His most famous work within these halls is "The Apotheosis of George Washington," which appears on the Capitol dome in the Rotunda. Mr. Brumidi painted these hallowed halls, and in so doing, he depicted the narrative that is the vivid history of these United States.

Born in Italy in 1805, Constantino Brumidi studied at the Italian Academy of the Arts. In 1852, at the age of 47, he emigrated to America and devoted the rest of his years completing frescoes, sculptures, and paintings in the Capitol Building.

The story of Constantino Brumidi is important not only because he was the artist who gave life to these walls, but because his story is the American story. He was an immigrant to this country, and he used the skill that he had to contribute what he could. In the process, he, like millions of others, built this country into what it is today. Immigrants built this Nation's building, constructed its factories, fed its people, and when called upon, defended its sovereignty. Men and women from this great Nation's inception contributed whatever they could to make this Nation better.

Constantino Brumidi contributed his talents as an artist. And now, because of his efforts, we and all who walk through the Capitol may see not only his talent but this country's history and be filled with the same sense of awe and hope that filled those who walked these halls before us. That, ladies and gentlemen, is a wonderful gift.

On February 19, 1880, at the age of 74, Constantino Brumidi died four-and-a-half months after falling from a scaffolding while working on the Rotunda frieze that chronicles the history of America. He spent his entire time in this country contributing and attempting to fulfill his life's goal. He said, "My one ambition and my daily prayer is that I may live long enough to make beautiful the Capitol of the one country on Earth in which there is liberty."

As we stand here today and walk these halls, it is clear to all that Constantino Brumidi accomplished his goal.

This bill awards Constantino Brumidi the Congressional Gold Medal for his contribution. The medal will be displayed in the Capitol Visitor's Center as part of a display honoring his work.

Mr. Speaker, I urge the bill's immediate passage.

I reserve the balance of my time.

Mr. ACKERMAN. Mr. Speaker, I yield 6 minutes to the sponsor of the bill, Bill Pascrell of New Jersey.

Mr. PASCRELL. Mr. Speaker, I am very proud to stand in strong support of S. 254, or H.R. 1609 in the House, to award this posthumous Congressional Gold Medal to Constantino Brumidi which would be displayed in the Capitol Visitor's Center. This American immigrant was the creator of some of the most beautiful works of art in the United States Capitol Building.

As the sponsor of the House version of this bill and as cochair of the Congressional Italian American delegation, this is an issue very close to me, Mr. Speaker.

Now, these things don't happen in a vacuum. I want to express my sincere gratitude to Senator ENZI and Senator CLINTON, to Congresswoman CAROLYN MALONEY, to Congressman JOHN MICA, to Congressman ZACK SPACE and GUS BILIRAKIS, and my very close friend GARY ACKERMAN, JOHN SARBANES, MICHAEL BURGESS, and RICK RENZI for their tireless work in garnering support for this worthy initiative.

If it were not for the diligent advocacy efforts of the Constantino Brumidi Society, the American Hellenic Educational Progressive Association, and the National Italian American Foundation, we would not be standing here today. It's as simple as that.

Born in Rome of Italian and Greek heritage in 1805, Constantino Brumidi trained in drawing, painting and sculpture at Rome's prestigious Accademia di San Luca.

In 1840, this rigorous artistic training was put on display when Brumidi and several other artists were commissioned to restore the richly decorated frescos in the Vatican Palace.

He immigrated to the United States in 1852, with nothing in his pocket, and when he died, he had nothing in his pocket. His only objective was to come here and become an American citizen, and he did that in 5 years. He gave it all, as you walk through this beautiful

edifice of freedom that everyone knows all over the world.

In 25 years, from 1854 to 1879, he decorated the Capitol with murals and frescos. His frescos in this Capitol were probably the first true frescos to be painted in the United States of America.

Brumidi believed that the classical architecture of the Capitol Building required real fresco, like the palaces of Augustus and Nero, and the baths of Titus and Livia at Rome, and the admired relics of the painting at Herculaneum and Pompeii.

His art drew heavily on his training and experience in Rome, incorporating the history and symbols of the United States into his classical repertoire. His most significant influences included ancient Greek and Roman wall paintings and Raphael's classical decoration in the Vatican.

Although he's often called the Michelangelo of the Capitol, this immigrant who came here and gave everything to this country, Brumidi perhaps should be called the Raphael of the Capitol, since it was Raphael who was his greatest inspiration.

Brumidi's creations in the Capitol Building include his masterpiece, the allegorical fresco, "The Apotheosis of Washington," in the 4,664-square foot canopy over the eye of the dome, 180 feet above the floor of the Rotunda. He also painted the extensive frescos in the Brumidi corridors throughout this Capitol.

His last years were spent painting the historic scenes in the Rotunda frieze, even carrying out his own historic research for his work.

Outside of his work in this Capitol, he also was well-connected in the Catholic church. His commissions included altar pieces and murals in important cathedrals in Mexico City, New York City, Washington, Baltimore, and Philadelphia.

The consummate American, Brumidi is reported to have remarked: "My one ambition and my daily prayer is that I may live long enough to make beautiful the Capitol of the one country on Earth which there is liberty."

Sadly, at the time of his death in 1880, as I said, he was penniless. Following his death, his work was roundly criticized by the artistic establishment of his day. However, the 1970s, not that far long ago, brought a renewed appreciation for Victorian architecture and decoration and the growth of the historic preservation, and work was done to restore Brumidi's art to its former glory. Today's scholars are able to fully comprehend the full extent of his talent.

Even though he is long gone, it is imperative that we fully recognize the transcendental beauty, the intricate grace he brought to the building that we stand in and that we work in every day.

There is widespread bipartisan support for this initiative. You heard how many cosponsors in the Senate, as my

good friend from West Virginia pointed out how many, 307, right here in the House of Representatives. What great testimony.

I urge my colleagues, Mr. Speaker, to support this legislation and to remember the background of this individual, his Italian and his Greek heritage, and think of all the immigrants when we think of Brumidi and his contributions.

Mrs. CAPITO. Mr. Speaker, I yield as much time as he would consume to the gentleman from Florida (Mr. BILIRAKIS).

Mr. BILIRAKIS. Thank you very much.

Mr. Speaker, I rise today with great pride in support of Senate bill 254 to posthumously award Constantino Brumidi the Congressional Gold Medal. We have just heard from the previous speakers the life and times of this inspired artist with whom I'm very proud to share the same Greek heritage.

Many walk through the halls of Congress, but do not know much about the man who dedicated most of his professional life to beautifying it.

Constantino Brumidi, a Greek and Italian immigrant, came to America in search of freedom and opportunity. What he accomplished rivals most any immigrant success story. Constantino Brumidi's life and work exemplify the lives of millions of immigrants who came to pursue the American dream.

□ 1545

Soon after becoming an American citizen, Brumidi was commissioned to decorate the structure which houses the greatest democratic institution in world history. This feat is a testament both to Brumidi's resolve, and our great Nation's willingness to embrace those who want to share in the American dream.

I would also love this award to be accompanied with a statue that would adorn the Capitol Visitors Center. That's why I have introduced H.R. 1313. A statue of Brumidi, along with a Congressional Gold Medal, will serve as a shining example of American ideals and inspire people everywhere who wish to embrace freedom.

While it has taken over 130 years, it is never too late for the installment of this Gold Medal in recognition of the contributions of Constantino Brumidi to the Nation. Congratulations, and I urge all my colleagues to support this bill.

Mr. ACKERMAN. Mr. Speaker, at this time, I yield 3 minutes to the gentleman from New York (Mrs. MALONEY).

Mrs. MALONEY of New York. I thank my good friend and colleague from the great State of New York for his hard work on this and so many endeavors. And I rise today, as the co-chair and cofounder on the Congressional Caucus on Hellenic Issues, in strong support of S. 254, to award posthumously a Congressional Gold Medal to Constantino Brumidi.

I'm so pleased to join 307 of my colleagues here in this legislative body.

We were led so well by our colleague and good friend, Representative PASCRELL. And we acknowledge the hard work of Congressman PASCRELL and also the Hellenic Caucus and the Italian-American Caucus in getting the necessary cosponsors.

Brumidi was the son of a Greek father and an Italian mother. He fled Rome and immigrated to the United States in 1852. From 1868 to 1879, he was a resident in my congressional district of New York City. And while he was there, he painted 43 murals at St. Stephen's Church, which is in my district, and scholars come from around the world to study his work there, and here in the Capitol.

He is most famous, however, for his artistic achievement here in our great Capitol. "The Apotheosis of George Washington" on the dome in the Rotunda is one of the highlights of his brilliant work. He was called the Michelangelo of the Capitol.

He worked flat on his back on wooden scaffolding through the intense summer temperatures, and he created masterpieces throughout our Capitol. His artwork can be found in the Chamber, the House of Representatives Chamber, several committee rooms, the President's Room, the Senate Reception Room, and truly throughout the corridors of our Capitol. I am thrilled that we are recognizing such an outstanding artist and an important contributor to the history of art and the history of our Nation.

The Capitol building is special because of its beautiful architecture and priceless artistic treasures. Without Brumidi's influence, tours of the Capitol simply would not be certainly as beautiful or interesting to Americans. He is truly deserving of the honor we are bestowing upon him. Like many immigrants, he has brought many treasures to our country.

I thank all my colleagues on both sides of the aisle for their important work in bringing this legislation to the floor.

Mrs. CAPITO. Mr. Speaker, I yield back the balance of my time.

Mr. ACKERMAN. Mr. Speaker, I yield back the balance of my time.

The SPEAKER pro tempore. The question is on the motion offered by the gentleman from New York (Mr. ACKERMAN) that the House suspend the rules and pass the Senate bill, S. 254.

The question was taken; and (two-thirds being in the affirmative) the rules were suspended and the Senate bill was passed.

A motion to reconsider was laid on the table.

RECOGNIZING THE IMPORTANCE OF MANUFACTURED HOUSING IN THE UNITED STATES

Mr. DONNELLY. Mr. Speaker, I move to suspend the rules and agree to the resolution (H. Res. 1010) recognizing the importance of manufactured housing in the United States.

The Clerk read the title of the resolution.

The text of the resolution is as follows:

H. RES. 1010

Whereas manufactured housing plays a vital role in meeting the housing needs of the people of the United States and is an important source of quality, affordable housing, including both homeownership and rental housing;

Whereas the manufactured housing industry in the United States has approximately \$6,000,000,000 annually in sales and employs approximately 70,000 people in factories and retail centers alone;

Whereas 18,000,000 people in the United States, representing all segments of the population, including emerging demographics, live in manufactured homes;

Whereas because it is an important source of affordable housing, manufactured housing is a critical part of the solution to the ongoing crisis in the housing market in this Nation;

Whereas the factory production process provides manufactured housing with technological advantages, value, and customization options for consumers seeking quality housing and sustainable homeownership;

Whereas manufactured homes are built to a national standard under the National Manufactured Housing Construction and Safety Standards Act of 1974, which governs construction, engineering, quality, safety, and systems performance;

Whereas that Act supports innovation, consumer safety, efficiency, and quality while preserving the affordability and customization of manufactured housing;

Whereas creating affordable homeownership opportunities helps build communities and requires the cooperation of the private and public sectors, including the Federal Government and State and local governments;

Whereas the laws of the United States, such as the Manufactured Housing Improvement Act of 2000, encourage manufactured housing homeownership and should continue to do so in the future;

Whereas June is designated as National Homeownership Month; and

Whereas the third week of June is recognized as Manufactured Housing Week: Now, therefore, be it

Resolved, That the House of Representatives—

(1) recognizes the importance of manufactured housing in providing decent, sustainable, and affordable housing;

(2) recognizes the importance of manufactured housing in contributing to homeownership in the United States;

(3) recognizes the importance of homeownership, including homeownership of manufactured homes, in building strong communities and families; and

(4) recognizes and fully supports the goals and ideals of Manufactured Housing Week and National Homeownership Month.

The SPEAKER pro tempore. Pursuant to the rule, the gentleman from Indiana (Mr. DONNELLY) and the gentleman from West Virginia (Mrs. CAPITO) each will control 20 minutes.

The Chair recognizes the gentleman from Indiana.

GENERAL LEAVE

Mr. DONNELLY. Mr. Speaker, I ask unanimous consent that all Members may have 5 legislative days within which to revise and extend their remarks on this legislation.